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TEACHERS' MANUAL  
OF THE  
COMMON SENSE SYSTEM  
OF  
PENMANSHIP  
AND  
RAPID \* BUSINESS \* WRITING.

BY

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## PREFACE.

REPEATED attempts have been made by teachers of rapid business writing to formulate a course of theory and practice that could be put into use by the regular teachers of graded or ungraded schools. But the fact that nearly all such systems have been failures, because of their many discrepancies born of inexperience of the authors in public school work, has been the principal agent in inducing me to place before the teaching public a few facts as I have found them by several years experience at teaching and

supervising writing in all grades, from the first to the high school, and in the country district school and normal college.

The immediate demand for this aid in my present field of work compels me to publish it in a condensed form, but it will be followed in a short time by a COMPLETE EDITION extensively illustrated and a detailed treatment of every phase of the subject of writing for graded and ungraded schools.

E. E. UTTERBACK.





## TO THE TEACHER.

IN the very beginning of school life is when the pupil should be carefully and properly directed in writing as in other studies. As writing is purely an *acquired habit*, I have often thought that it demands more care of the primary teacher than any other subject; i. e., if it be taught in such manner that none of it need be untaught in after years.

Think for a moment how difficult it is to throw aside a habit you have once acquired; one that has been thoroughly drilled into your nature by thousands of repetitions, and you will acknowledge that we should teach the beginner nothing that would necessarily be changed in after years.

Legibility, rapidity, and ease of execution are demands in the business world to-day, and the points that must be kept in mind throughout our course of instruction. All three can be acquired simultaneously from the beginning, if handled properly, and this brings us to

## OUR FIRST LESSON IN PRIMARY GRADES.

I am almost prompted to say that a primary teacher should be a "chalk talker," but as this would be too exacting, I will be content by saying that she should use nothing but the blackboard and crayon in teaching her beginning pupils to write.

Another moment's thought and you will see that the younger the child the less minute are its motions,

comparatively. Observe the child a year old, how well it can use its arms, and yet how difficult for it to control the action of its fingers well enough to take hold of an object. Is it according to the laws of nature, then, that we should give the little child a pencil and expect it to execute minute letters before writing them large by means of arm movement? Nay, nay. If you would achieve the greatest success, if you would guide your pupils according to nature's laws, and thereby make the three essential points, legibility, rapidity, and ease of execution, a thing of steady, and I may say, almost unconscious growth and development, you will give the pupil blackboard writing for the first few months, and follow that with pencil or pen writing.

Whenever you teach a new word, a symbol of an idea, then is the time to teach the writing of it. To illustrate, we will suppose you wish to teach your pupils to know the word "hat." You get the object, with which they are all familiar, and after having them name it, tell its use, etc., etc., you proceed to teach them the word. This you do by writing it rapidly and legibly upon the board while the pupils are watching you with intense interest.

After they have looked at it for a moment, ask which one will take the crayon and try to write it just like you did. Several may volunteer, and you name the one who may try it. Possibly the pupil

will write it legibly, or he may not; at any rate you should not criticise the attempt. Erase his work and after writing it for him again erase your work and give him the second trial. Try it with another pupil, and another. After giving a few lessons in this way you may have several pupils write at the same time.

By this method of training the beginning pupils they acquire a legible conception of form and cultivate freedom and ease in execution. The process is educational in its very nature and commends itself to every thoughtful teacher. But while you are free to acknowledge this, you are right in saying that the surroundings and conditions render this method more or less impractical in many school rooms. Too often the blackboard space is limited or not adjusted to the size of the pupils, and in this case much writing must be done with pencils. So right here let me urge *you* to wield *your* influence in bringing about a reform in the arrangement of blackboards in primary rooms.

The fact that only few primary rooms are as they should be in this respect, compels us to consider the

#### EXISTING CONDITIONS AND HOW TO MEET THEM.\*

If it is necessary for your beginning pupils to use a slate or paper on which to write, you should avoid in every way you can, such methods and exercises as tend to influence the child toward incorrect habits in position and movement.

\*As this topic will be extensively treated in our COMPLETE EDITION, little will be said here.

Teaching pupils to form letters legibly regardless of the *how* or the *manner* of execution is a common but grievous mistake. Movement can be taught in one of two ways, on slate or paper. The pupil must write large, using arm movement, or he must make long sliding strokes between the letters in word writing. If the latter is followed, only words composed of short letters should be used. Illustrations and directions for this will be found on pages 13 to 15.

While the five or six-year-old pupil will not get the good from this work that he would from blackboard practice, it will be better than nothing and better than the usual copy book method. It is like a mission in a sinful land; its good may scarcely be seen at the time but up in grades three and four it will ripen into a harvest of free lateral movement which will be a great aid to the teacher and a pleasure to the pupils. But on the other hand, if the pupil receives no early training in arm movement he acquires nothing but the slow cramped laborious finger movement which becomes more and more and deeper and deeper imbedded into his muscles until it will require thousands and thousands of efforts to eradicate it in after years if the pupil ever learns to write a practical business style of penmanship.

Again, it is very common for teachers to write words on the blackboard and have the pupils copy them on their slates as a kind of "busy work," and as a means of *teaching the pupil to know the words*. A good method? I am sure that *you* can see no edu-

cational merit in it; but on the other hand a lot of mechanical, meaningless work from which the pupil gains nothing but a little skill in form and many bad positions of body, hand and pencil. *Don't teach in that manner.* If you wish something for busy work select paper folding, stick laying, clay modeling or

something of that nature, but do not use writing for that purpose at this stage of the pupil's advancement. A little later, when your pupils are set in the habits of *correct position and movement*, writing, as busy work is highly commended.

### POSITION.

**P**OSITION while writing, being of first and vital importance, I must insist that the correct position be taught and maintained now and for all time. Habits, you know, and especially improper ones, are easily and unconsciously acquired. It is your duty first, and at all times to keep watch over your pupils and see that correct habits only are formed. This will not only be of vital importance to your pupils, but when once established, will relieve you of two-thirds your labor in teaching writing.

Frequently the incorrect position of the paper will cause the pupil to assume an incorrect position of the hand and body; and in fact, I believe the majority of bad positions in general, are caused first by the incorrect position of the paper in particular. Illustrations 4, 5, 6 and 8 show frequent tendencies which must *not* be allowed.

Position of the hands, arms and body is of far more importance than a high mental conception of the characters to be formed.

By careful observation of the illustrations herewith, you will get a sufficient idea of the proper position to be assumed, both at table and desk. Assume the square front position, i. e., sit squarely in front of the desk with both feet resting flat on the floor, about fifteen inches apart. Sit well back in the seat and incline the body slightly forward by bending at



POSITION 1.



the hips, but keep the spine straight. The fore arms should be almost at right angles to each other, with the elbows just off the edge of the desk, and the arms resting upon the muscles just in front of the elbows. The hand in which you hold the pen, (which is usually the right hand), should rest upon the nails of the third and fourth fingers or upon the first joint of the fourth finger.

Without the use of the blotter, we think it is better to let the fingers slide on the nails rather than on the fleshy portion, as the movement will be more free.

The paper should be in such a position that the ruled lines will be almost at right angles to the arm, or more definitely speaking, the paper should be in such a position that a line

drawn from the lower left hand to the upper right hand corners of the desk would be parallel with the lines on the paper. This is for the square front position of the body. Many hands are so formed that the penholder should drop below the third joint, while in a few it should be above. If the proper position of the hand is maintained, the holder will soon find its proper place.

Numbers 1, 2 and 3 of illustrations, if observed carefully, will be more instructive than a description. Cut 4 is an illustration of the right oblique position advocated by many teachers, but which is injurious to health and the natural carriage of the body.



## MOVEMENT.

Movement in writing, the result of muscular action, and without which the script characters cannot be formed, is of great importance. Three movements are generally spoken of; namely, *finger movement*, which is the action of the fingers only, caused by the contractions of the muscles of the forearm. *Combined movement*, the simultaneous action of fingers and arm; and third, *arm movement*.

In this latter movement, the fingers remain entirely passive and the muscles of the forearm are used only as a muscular cushion on which to rest and rotate the arm. Without sliding the arm the hand may be moved over a space of one to three inches in all directions thus giving one the ability to form large or small letters rapidly and with ease. This arm movement is all that is necessary in the execution of rapid business writing, the action of the fingers being tiresome and a barrier to freedom and ease.

ALL PUPILS who have been taught writing by means of copy books will use finger movement, for some time, from force of habit.

## PAPER.

The paper for desk use should be about 6x8 inches in size and of such quality that the fiber will not catch on the pen. The use of a high grade of paper is not necessary. Practice paper may be kept in a large envelope or in tablet form, but we have a more convenient way.

## THE PORTFOLIO.

Our portfolio is well arranged for the preservation of practice paper and filing of specimens, and being made very durable will serve the average pupil the entire year.

WHEN MORE PRACTICE PAPER is needed it can be bought in pads already prepared for pasting in the Portfolio, exactly as you found the first.

WHEN THE WRITING TIME is called, the pupil should re-

move but one sheet of paper, then close the Portfolio, place it squarely in front of him, as far up on the desk as possible, and then place the sheet of paper on the portfolio at such an angle that the forearm, while crossing the middle of the paper will be at about right angles to the nearest edge.

You can then write half way across before moving the elbow or paper. (Study illustrations—1, 2 and 3.)

## PENS.

No one should use a fine-pointed flexible pen for rapid business writing, and the smaller the pupil the coarser and stiffer should be the pen. Either of the following pens I have found to be satisfactory in all grades. Tadella Alliod zinc, numbers 1 and 6. Also the same number of Leon Isaacs Glucinum Pens. Palmer's Business Pen, and the Zanerian Business Pen. All of these are strong, durable pens and not too large for the smallest pupils. Gillott's School Pen No. 427 is very good and his Magnum Quill No. 601 E. F. is an excellent pen, though the point is rather fine for beginners.

## PEN HOLDERS.

"The Bank" penholder is a good one and should be used more by pupils in all our public schools. Many others are as good, but smooth, metal holders should be used by no one.

## INK.

For use in public schools we think Sanford's premium writing fluid is the best. It flows quite readily and does not thicken in the well as does most the black inks. Diamond slate dye will make an ink fully as good as Carter's or Sanford's black inks.

## INK WELLS,

when cared for properly are as good as bottles and much more convenient. But to keep the ink in good condition the wells should be washed once each week. This can easily be done by placing all of them in a bucket or pan and pumping water over them, stirring them with a stick while washing.

## LEAD PENCILS.

To the use of lead pencils I have no serious objections, but think the pen and ink from the beginning results in the following advantages :

1. By the use of pens, the pupils will not acquire the habit of bearing heavily upon the paper as they invariably do with the use of the pencil.

2. Touching the paper lightly cultivates a light grip.

3. A light grip, and delicate touch to the paper, insures freedom, ease, and rapidity in execution.

If lead pencils are used, a No. 2 without rubber is best. No. 3 will do but No. 4 is too hard.

## SLATES AND SLATE PENCILS.

For convenience and economy the slate is the best implement for use in the lower grades, *i. e.*, for the preparation of most all lessons except writing; but no teacher should expect her pupils to learn to write well and rapidly by using the slate. As for writing alone, our schools would be better off without slates, but considering everything the slate cannot well be dispensed with at present.

## GRADING.

While we have arranged for a rapid plan of grading, we think it is an unnecessary requirement, as it is impossible for any person, however skilled, to grade the same paper alike the second time, without it be a mere accident. We have known grading in writing to give the teacher more trouble than anything else, but often the complaints are just and yet unjust because of the fact mentioned above. Yet, the custom is to give grades in all branches and for this reason we have met the requirement.

## AT ANY TIME.

Plate 21 may be used at any time through the course or by any pupils who may need practice upon the figures, dollar

signs, or any other character contained therein. Use it at any time when the pupils' work in arithmetic demands it. Also plate 1 and 2 of figures may be used at any time for a review.

## BLACK BOARD WRITING.

Make all of your work on the black board as neat as possible and practice until you form the habit of making figures and letters rapidly and regular in height. Also insist that all work by pupils in arithmetic and other branches be in harmony with their practice in writing. A great deal of figuring and writing is done outside of the writing class and if carelessness is allowed, especially on the black board, it will defeat nearly everything the pupil will gain while in the writing class. You will find that vertical, (perpendicular) writing on the black board will be more legible, more condensed, more beautiful and better in every respect than the slanting writing.

## BEGIN WHERE.

We would not recommend that all pupils begin with plate 1. To the older pupils the practice on figures in the beginning would be rather dry, and such would not inspire freedom of movement. We would recommend starting all pupils from the third grade up on plate 3, and not take up the practice of figures until a fairly good movement and average speed has been cultivated.

By this plan of individual practice and use of copy slips any feature of the work may be taken up at any time without interference.

## MARKED COPIES—SPECIMEN WRITING.

All copies marked with a small cross,  $\times$  are to be written as specimens after they have been passed upon. In this the pupil should take a clean sheet of paper and fill out the blanks according to directions at the end of page; that is, after figure 1 the pupil should write the name of town, school,



or his postoffice address if he be in the country school. After 2, the date; after 3, degree; after 4, the grade or school year in which he is working; after 5, his name; after 6, his age. Then he should write only the one page of the marked copy on which he has just passed. This should then be examined carefully by the teacher and if found satisfactory she may place a check mark, ✓ above one of the figures at the lower edge of the paper, which will indicate the value of the work and be used in making up the grade on writing at the end of the month. This specimen should be filed in the SPECIMEN RECEIVER of Portfolio where it can be preserved until 12 or more specimens have been written by the pupil, when they should be fastened together with clinchers and kept by the teacher or hung on the wall occasionally for display. When the specimens are bound in this way we call it a book, and this book contains a complete record of the pupil's work over several weeks past.

### METHODS.


CLASS DRILL, is a method used in most colleges and Normal schools and is quite successful in such classes, but I find it impracticable for universal use in public schools. This method consists in the teacher giving the same instruction to all pupils. Copies are usually placed on the black board by the teacher, and she then gives a little instruction as to the proportionate size and shape of the letter or exercise, describes and illustrates the probable faults, and all pupils work in concert. After a period of five to ten minutes, the teacher will change the copy, proceeding about as before, and if the lesson consists of only a half hour, the pupils will have written five or six copies. All pupils in the school, however skilled or awkward with a pen, have received the same instruction and practiced the same copies at the same time. Some have been able to do the work well while others have only attempted. Some will have improved within a given time, while with others it would require five times as

much practice to insure lasting results. It is a method by which the most able pupils are held back and not allowed to progress as rapidly as they should, while many others have been taken over the work five times faster than they were able to master it. Nothing can be exacted of the pupil more than he chooses to do, nor has the teacher any way of judging when the pupil has put forth his best efforts. Such a method, though long in existence, has not and cannot produce the most satisfactory results in public schools where the majority of the pupils do not realize the great need of good writing and who are not disposed to always do according to the direction of the teacher.

Writing being purely a habit and process of physical training, is something that can never be acquired except by thousands of repetitions of the forms to be executed. No person, however intellectual can learn to write a legible, rapid business hand without the proper training of the muscles of the shoulder and arm. If writing were a subject that applied more to the reasoning powers, we would have fewer miserable penmen than we have to-day, and it would be a subject beyond the reach of many persons who, as it is, can become fine penmen. We do not claim by this that a good rapid hand writing can be acquired without the aid of mind force, but we do assert that the necessary muscular training requires the aid of only an ordinary mind. It seems reasonable to some that the more intellectual a person is the more easily he should learn to write, and this may be true to a certain extent, but many times we have known the most apt pupils in mathematics and other branches to be below the average in the writing class; and by this we do not admit that writing is a gift which but few can acquire. We believe there is no other branch of education within the reach of so many persons who are willing to expend a little mind, muscular, and nerve energy. The excess of one mental power does not imply the absence of another, and as our weaker powers may be developed until they are stronger ones, it is beyond

a doubt that most persons, that the vast majority of rational beings may, with sufficient practice, become good penmen; but of course it would require much more practice for some than it would for others, therefore the need of a plan of *individual practice and advancement*.

**Individual Practice and Advancement** is the key note to success in teaching penmanship in public schools. By this method we allow each pupil to progress strictly according to his ability to master the work. We will first give class drill on five or six copies extending over a period of one week's practice, then all pupils are started on the first copy, and each will be required to fill two pages of practice paper before he can receive a check mark.

Some pupils will work faster than others, consequently have the work ready for inspection while others are not yet through. When the required amount has been written the teacher inspects it and if found satisfactory, she will place a check mark, thus:  on the copy slip at the left end of the line on which the pupil has been practicing. This indicates that the pupil has done satisfactory work, and may proceed at once with his practice on the next copy. You will frequently find pupils whose first attempts will not be satisfactory and in such cases you may have them re-write it preparing more or less pages than before. In this you must exercise your judgment. If the pupil's work is almost good enough and you see he has done his very best, require, perhaps, but one page more. If the pupil has been somewhat indolent and indifferent let him write four pages. But I would not advise the assignment of more than four pages at a time. You will also find pupils who will be willing to try time after time on one copy until they become discouraged. In this case I think it best to allow the pupil to pass to the next copy, but in such case I would not give him a check mark on the copy from which he has just been passed. Again, you will find pupils who, after trying the second time,

will refuse to make the third attempt, and this is where you must be firm.

### ANALYSIS UNNECESSARY.

The geometrical analysis of letters and figures is unnecessary except to the expert engraver. The moment your eyes fall upon these figures and letters you have a fair mental conception of their shape, and a sufficient idea of their proportionate size. Our attention then must be given to the training of the muscles to execute these forms as we see them. To execute them easily and slowly with the finger movement would require but little practice and time, but to execute them with freedom and speed, which must be by means of arm movement, requires a long and careful training of the muscles of the shoulder and arm.

### FIGURES.

Mr. A. N. Palmer, President of Business College, Cedar Rapids, Iowa, has said: "Nothing within the range of business writing is more important to the average bookkeeper or office clerk than business figures. In many lines of accounting thousands of business figures are made without the writing of a single word."

The importance of good business figures in nearly every calling of life is recognized by every one. From the time a child enters the first grade until he has completed the High School he has almost constant use for figures; and this is only the beginning. The absolute necessity for the correct formation of figures needs no argument.

Professor L. M. Thornburgh has said: "Unlike letters, figures that cannot be identified are lost forever, and with them go loss of time and money."

Many teachers prefer to begin the practice of penmanship with the figures; for, in addition to their importance they are more easily made than the letters and with them we can teach correct position and neatness. Their place in the course

of practice may be a matter of choice with the teacher and need not be taught before writing proper because they are considered first here.

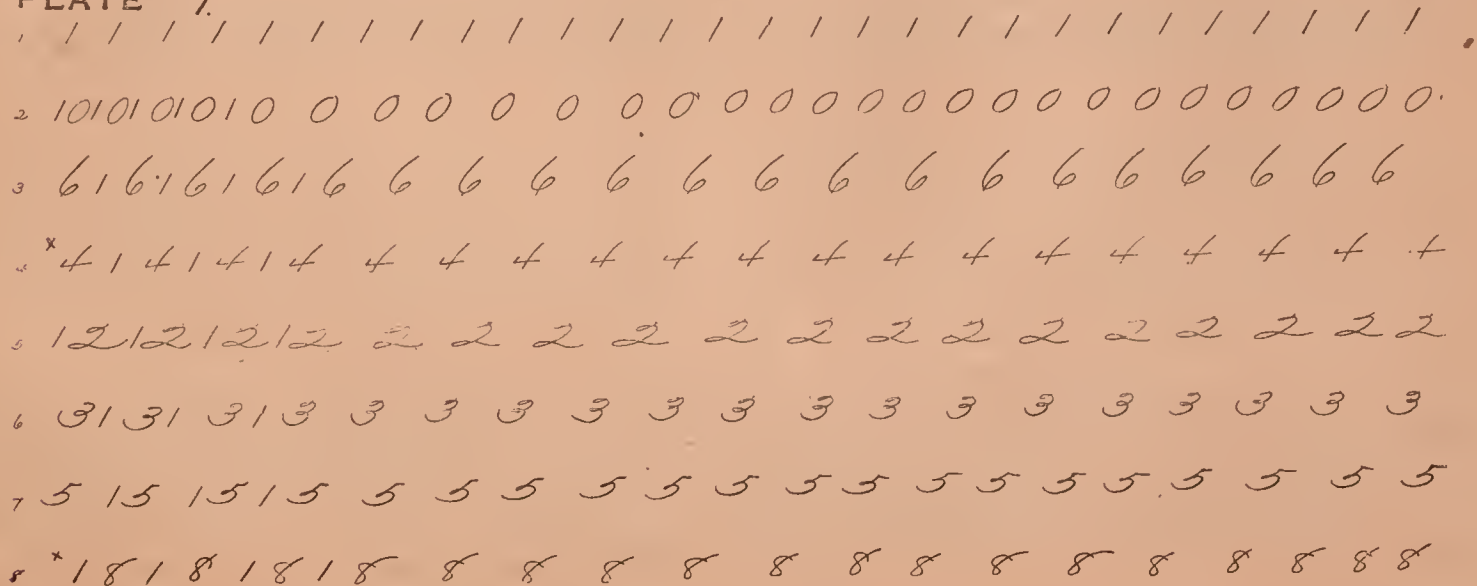
The dot is the most simple character we have and the figure 1 is second. Our greatest aim in the first practice of these figures will be to cultivate accuracy in the lines and spaces, which means neatness. By training the pupils to be neat in the beginning will be to save the teacher a great deal of effort later. This is one strong point in favor of individual practice; each pupil being thrown upon his own responsibility can be required to do the work as the teacher wants it without affecting the progress of others, while in class drill all pupils are taken over the work together, and those who may be indifferent or naturally slow in learning, are beyond the control of the teacher. A certain amount of class drill, however, is beneficial in that it saves the teacher repeating the same instruction to each pupil individually.

The figure 1 for average business purposes should be about  $\frac{3}{8}$  of an inch in height, but it may be of any height and be a figure 1. To speak of elements and principles is confusing to pupils and adds but very little, if any, to skill in execution. We will take the figure 1 as a unit of measure and speak of it in all figures and letters containing straight lines. The cipher or naught should be the same height as figure 1.

The figure 6 is a little taller than the figure 1; the first part being a straight line, until you near the base where you make a short turn towards the right and form a small o or cipher  $\frac{1}{2}$  the height of the figure. Insist that pupils make the first part straight and the second part small. Three counts: 1, 2, 3.

The figure 4 is the same height as the figure 6, the first part being begun a little below the height of the figure 1 and made quite short; this brings the horizontal stroke (which should be about  $\frac{1}{4}$  of an inch in length) very near to and parallel with the base line. Cross this half its horizontal length with

## PLATE 1.







crossed half its height by a horizontal line of the same length.

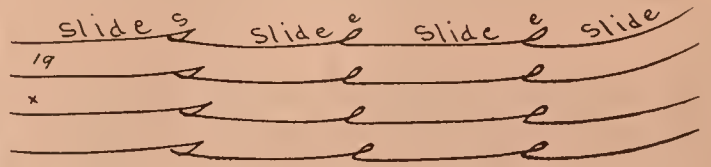
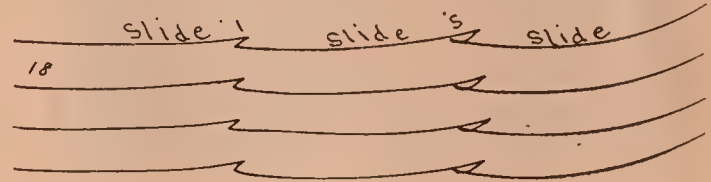
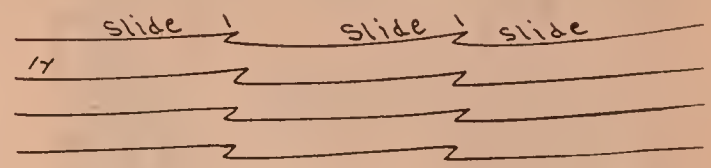
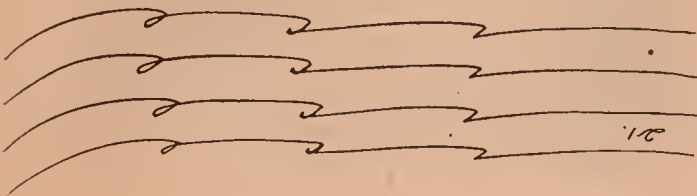
The equality sign is made of two parallel horizontal lines about  $\frac{1}{8}$  of an inch in length, and the distance between the two lines is equal to half the length of the vertical figure 1.

Copy 13 is a review of a few figures and the signs plus and

The division sign is made by placing one dot above and one below the minus sign.

In the beginning practice of these lateral slides, we must again ask and insist that you enforce the proper position of all pupils. If you could but know the damaging effects

PLATE 3



equality. These figures are only suggested, and any others may be used at the discretion of the teacher.

The minus sign in line 14 should be the same length as the equality sign.

The multiplication sign is made by crossing the figure 1 with another figure 1 of equal slant in the opposite direction.

caused by careless position of the hand, paper, and body, in beginning the work in such exercises, I am confident I would not need ask *you* to give special attention to this question. Drill the pupils thoroughly upon position of paper, hand and arms, and especially correct position of the paper.



In illustration No. 5, the paper is entirely too close to the front edge of the desk, and consequently causes an incorrect position of body or arms. If the pupil sits so his arms will rest on the desk as they should his hands will be entirely too close to his body, his neck bent until it almost breaks, and his eyes in such position that he must look straight downward at his work. Again, if he sets back as he should in order to get his body and head in correct position his arms will be off the desk. Listen! *The paper must be pushed further up on the desk.* And when writing on the lower half of the page *one corner of the paper must be placed up over the back of the desk,* as illustrated in Cut No. 2. How very simple this seems, but I am sure it would bear repeating a thousand times; for many thousands of times have I seen pupils and teachers stone blind (perhaps indifferent) as to the correct position of paper.



No. 2

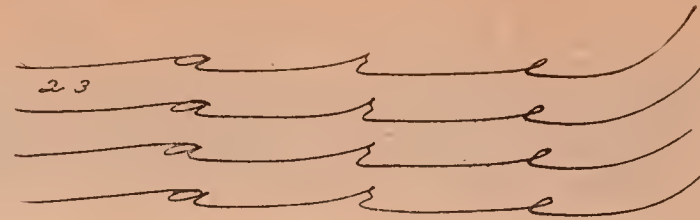
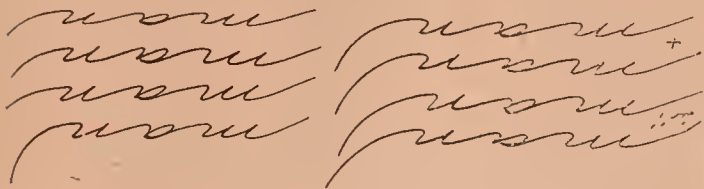
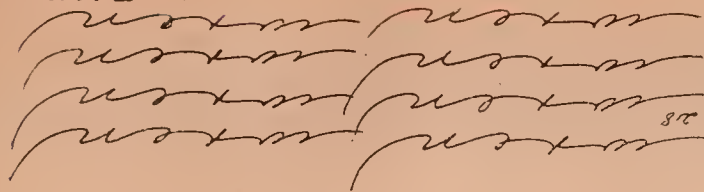
In making exercises 17 to 25 inclusive, the hand should slide freely toward the right, the arm bending at the elbow, which is called hinge motion. This movement is produced by the muscles between the shoulder and the elbow, but most pupils will form the letters with more or less finger movement when they begin practice

In starting the smaller pupils on these sliding movements you may find it better to first give them an exercise of only two slides and one down stroke. This they should make at the rate of eight to fifteen exercises per minute in beginning, and increase the speed to double the rate within three or four weeks. We do not mean that you should require the pupils to practice this exercise a number of weeks without a change, but review it occasionally and note their improvement in speed, ease and neatness.

You will find it more convenient and economical for the



## PLATE 4.



small pupils to use their slates in this work, but we urge upon you the importance of using paper. In using the slate the pupil will form the habit of raising the arms from the desk, which he should not do. In a school of mixed grades *i. e.*, where there are four or more grades in one room it is well to classify the pupils according to age or previous preparation, into three or four sections and give them class drill for a few days that they may get an idea of the speed they should use in writing these sliding exercises. Pupils 12 to 16 years of age should write exercise No. 17 about thirty times in one minute, and faster than that after a few days' practice. By the time they have reached exercise No. 19 they should write it twenty-two to twenty-five times in one minute.

If the practice paper is cut 6x8 inches in size, the pupil should draw a line the narrow way across the page, through the center, and begin at this line, as indicated in plates 3 and 4, and extend the exercise to the right end of the page. When the right hand column is filled, he then turns the paper half-way around, begins at the line again and writes as before. While working on these sliding exercises, the pupils may write both ways across the paper.

## SPEED.

This is an important element in breaking up a cramped, stinging, finger movement, and in cultivating freedom and ease. Crowd your pupils along while giving class drill,

and when they are working independently and on different copies, perhaps, you can require any desired speed and refuse to check a pupil's work unless he writes it as rapidly as you wish. A few days' class drill on the first three or four exercises will give the pupils an idea of the proper speed, when they should be started individually. (See Individual Practice and Advancement, page 10.)

YOUR REGISTER would serve very well as a posing board on which you can illustrate the proper position and movement.

Cut No. 6 illustrates a common tendency which, if allowed, will soon result in a very disastrous position of hand and pen.



The first symptoms of this will be found in the pupil's turning his paper just a little too angular on the desk, and in a little while still more and more angular until the lines on which he writes extend straight away from the body; consequently, the pen must travel toward the seat in front, when it should travel toward the upper right-hand corner of the desk.

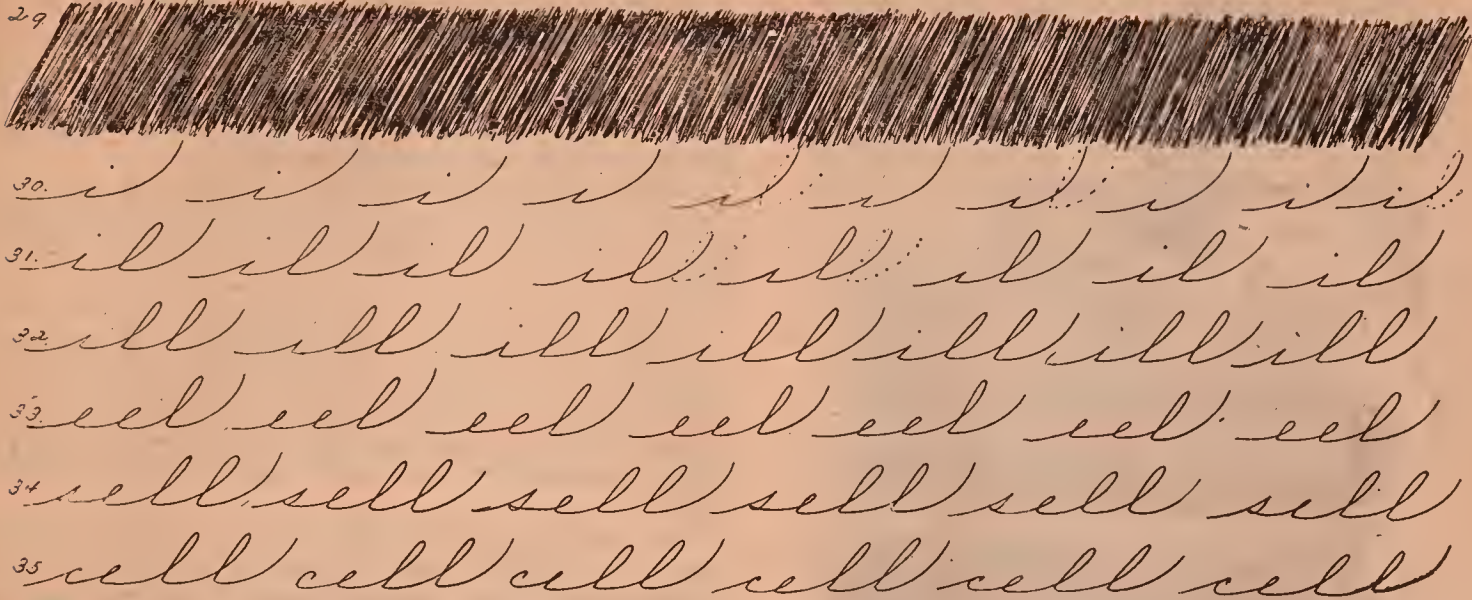
In exercise 16 direct as follows: slide-one-slide-s-slide. Tell the pupil to dot the *one* and call it *i*.—about twenty-two words a minute. In most of the words following, I think it advisable to name the slide and then the letter as before. Show them how prominent figure 1 is in letters *e*, *x*, *c*, *a*, *n*, *w*, *m*, and final *r*. The following illustrations show a few probable faults in writing these words:



We have been cultivating the habit of sliding the hand towards the right, which is a very necessary movement for ease of execution and the proper spacing between letters, but for writing loops and capital letters it is very necessary that we cultivate the forward movement of the hand and arm which is produced almost entirely by the muscles of the shoulder. If this movement is not properly established all extended and capital letters will be too slanting. It is rather a difficult motion to acquire, but an absolutely necessary one. Line 29 is the best possible exercise for developing this forward motion, but must be practiced with the proper movement and position or more damage than good will result.

The forearm rests on the muscles just in front of the elbow, and at right angles to the base. In this position the elbow must necessarily move forward in order to push the pen

## PLATE 5



from the base line upward to the height of the exercise, for the fingers should neither be extended nor contracted. If the arm were stiff at the elbow the action described above would produce a motion almost perpendicular to the base line, but as the arm may bend at the elbow, the triceps muscle contracts a little as the hand moves forward, and this contraction causes the hand to be moved a little to the right of perpendicular, thus forming a right oblique motion. Now then, just how much this should slant to the right of perpendicular depends upon the individual's idea of beauty, or legibility, and the amount of training he gives the muscles that produce it. In other words, the slant of the writing depends altogether upon the comparative action of the biceps and triceps muscles.

If a pupil's writing is too slanting, it is because he has used too much hinge action; *i. e.*, he has used the biceps and triceps more than the shoulder muscles in comparison to the required action for the correct formation of the letter. Here is an illustration. In such as this too much hinge action is used.



The pupil should practice exercise No. 29 until a uniform and rapid action of the muscles of the upper arm and shoulder has been fairly well established.

It is understood that a pupil should assume the proper position while he is working on this, but as the child will frequently find the easiest way to do a thing you may occasionally find such a position as this;





No. 8.

and the pupil using nothing but hinge action. Such, of course, must not be allowed, as it would defeat the very object for which the exercise is designed.

In writing exercise No. 29, the pupil should not raise the

pen from the paper until it has traveled at least two inches toward the right; then the paper should be moved that far toward the left and the exercise continued without a break by beginning just where the pen had been raised. The hand should move forward and backward very rapidly at the rate of seven to nine strokes per second, but it should move slowly and gradually toward the right.

The proper curvature and slant of the finishing stroke in small *i* must be made a requirement that the pupil may be able to utilize and properly apply his skill gained in previous work.

A little class drill on this and the following three or four exercises will be helpful in giving the pupils an idea of the required speed. The pupil may write twenty-five to fifty *i*'s in one minute, "il" twenty-five to thirty-five times in one minute, and "ill" eighteen to twenty-five times in one minute. This requires active work, and no finger movement should be used.

See that the pupil makes the exercise exactly as he should before passing him to another, and you will have no trouble in getting high grade work throughout the course. Remember that speed is an important factor.

Accept no specimens where the loops are made with finger movement, nor where the finishing strokes have been slighted.

In plate 6 we will take up the practice of loop letters in exercises as well as in words. This gives a continued repetition of the same letters, without raising the pen or checking the movement. The first part of *d* is the same as the first part of *9* or *a*; the loop need not be made as tall as *l*, for it looks better made shorter. Do not pause at the base line, but with a short turn start for the next letter. Do not raise the pen. Make sixteen exercises, sixty-four letters per minute. It is sometimes advisable to have the pupils write a page of the letter exercise before writing the entire line.

Small *b* is made the same height as *l*. A round turn at the

## PLATE 6

36 dddd doll doll doll doll doll

37 bbbb ball ball ball ball

38 <sup>x</sup> hhhh hill hill hill hill

39 kkkk kind kind kind kind

40 tttt tell tell tell tell

41 <sup>x</sup> ffff find find find find

bottom and a slight retrace the height of i, v and other short letters complete the b. These are common errors :

Look out for the finishing strokes of all these words. The first part of h is also the same as l and the last part the same as the last part of n and m. Make twelve to eighteen exercises per minute. No finger movement is needed. The second part of k is usually made a little taller than n or w.

You will find that beginners are inclined to make it too large; frequently like this :

Note how we end the word, "kind." Raise the pen from the paper while in motion. "t", is the most difficult letter we have tried so far and will no doubt discourage many. The up stroke is a very strong curve near the base line and the down stroke is straight, retracing the up stroke part way. A very slight pause at the base will aid in forming the letter

properly. The tendency will be first to make the upward strokes too slanting and too straight, thus leaving a space between the lines. If the upward stroke is curved as it should be, the tendency in rapid writing will be to form a small loop in the top, thus making it similar to 1. The cross may be about two-thirds the height of the letter. "f", is the longest small letter in the alphabet, but not usually difficult to make. It admits of a free swing of the arm, and the only common fault necessary to mention is curving the down stroke like this :



By careful practice the habit may be overcome.

### TIME WRITING.

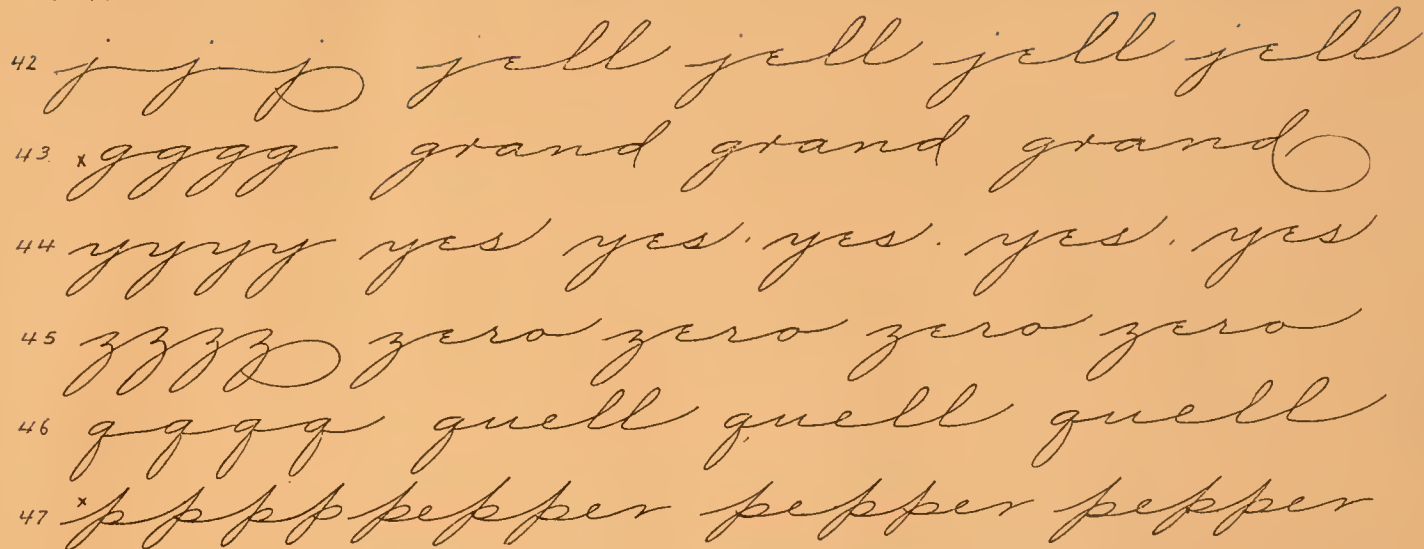
Rapid writing is one of our principal aims, and to get this in conjunction with our other work we must use various methods and devices to meet the dispositions of all pupils, but one effective means of cultivating a high degree of speed with all pupils is to select a certain word or exercise, place it on the black board, have all pupils prepare themselves with good clean paper and get ready for writing the instant you give signal. This you can do with your bell or with a tap on the desk. When the signal is given all pupils should start together and write as rapidly as they can by retaining legibility until you have given the signal to stop. Then all pupils should count the number of exercises they have written, and write the number on their paper. You should then ask some pupil how many he wrote. After getting his number ask how many wrote more rapidly. Several hands may go up. Ask one of these pupils how many he

wrote, and so on until you ascertain who is the most rapid writer, then reverse the question and learn who is the slowest writer. Give all of them another trial and insist that they must not ignore legibility for speed, that the fastest legible writer is the best. Examine all their work after they have had the second trial. Any pupil who may have neglected neatness and legibility to be victorious in speed should not be given credit though he has written more exercises than any other pupil. Repeat this work occasionally throughout the course and you will find pupils who will take a great interest in rapid writing.

Plate 7 will deal mainly with loop letters below the base line. With this also the tendency will be to make them too slanting, even worse than the letters above the line. Exercise 29 is the best medicine for this disease and should usually be administered in large doses. If, after writing a few pages of line 42, the pupil is inclined to make the letters more slanting than in the copy, have him fill four pages of line 29, making it quite rapidly with the proper position and genuine arm movement. Note the horizontal connecting line and the wide spacing between the j's; also the style of e in the word jell. This should always be used when e follows, j, g, y or z, for the joining is much easier than when the other style is made. The tendency in the j will be to make the upper part too tall and the cross in the loop too low. Hundreds of carefully directed efforts is the only cure. The first part of g is the same as the first part of 9, a, and d, and the loop is the same as that of j. The tendency in this also as in j will be to make the loop too slanting and the cross too low. Note carefully the style of r in the word, "grand"; it is much better than the style ordinarily used where r follows g, b, w and o, and is frequently used when r ends a word. Do not raise the pen from the paper when making it.



## PLATE 7.



In making "y", the first turn is frequently made sharp, but it looks better, and I think it is just as easily made to form a short turn the same as in the top of n or m. The fault common in j and g, you will also find in the loop of y.

Note again the style of e in the word yes, and the way in which we make y in the word yesterday. This is not required, but you will find it an easy and graceful style to make when y ends a word.

A VERY SMALL LOOP in joining the first and second parts of z will enable you to make the letter with ease and rapid-

ity. The cross in the second part may be made a little below the base line.

AGAIN YOU HAVE an application of the first part of q which forms the first part of q. The second part of this letter should be the same as the lower part of f. In most all copy books the letter is made a little shorter than other loop letters, and is finished with an over stroke as the first stroke in n or m, but no excuse can be offered for such a formation of the letter when it looks just as well to make the second part the same as the lower part of f; and as the q is always



the lower part, no objection will be offered so long as these loops are not so large as to spoil the identity of the capital N or M. If no loops are formed it is all right, so long as the lines are retraced, but a wide space between the up and down strokes like this :



must not be allowed. The rate of speed should be increased as the exercise diminishes until in the latter part the pupil can make from seven to nine strokes per second. This is an excellent drill for developing the proper union in N and M. No two letters will add to, or detract from the legibility of a page more than small n or m. If made like this



the union is weak and the page is difficult to read. Notice the word manner, how much more legible when n and m are



made with close union. Any tendency towards too much slant must be defeated by another siege of practice on exercise twenty-nine.

Capital N is the same as the first part of exercise forty-eight and must be made rapidly. Count only for the down strokes one, two, three. Line forty-nine should be written twenty times or more in five minutes.

Insist that the pupil write it at that rate of speed before giving a check mark. Capital M needs no special explanation. Look out for spacing, slant and the finishing of words.

When you make the first part of x stop firmly with the pen on the paper. The second part should touch the first. The count should be 1, 2, 3, 4, etc. Watch carefully how your pupils make small t; it will cause them no little trouble for some time.

SELFRELIANCE AND CONFIDENCE is one strong point for pupils to gain in making capital letters. To make them well and to place them where they should be requires a great deal of nerve energy, and if a pupil can cultivate fearlessness and feel confident of his ability to make a certain letter or exercise, his success in writing is warranted. Nothing will do more for him in this respect than bold rapid practice. Therefore you should insist upon your pupils striking out fearlessly, giving more credit to rapidly, though crudely executed letters than those executed with a stingy, cramped finger or arm movement.

The first part of H is the same as the first part of X, and the second part should be well curved at the top. Finish as in copy. Your pupils may be inclined to get the space too wide between the long downward strokes. If you find such work have it rewritten. Teach the pupils to compare their work with the copy.

The first part of K is also the same as the first part of X and H, and the first stroke in the second part should be a compound curve. Form a small loop on the stem part  $\frac{2}{3}$  the height, and finish as in copy.

## DICTATION WRITING.

After your more advanced pupils are getting along well with the sentence writing on plates 6 to 12, you should devote one lesson in every six or eight to dictation writing; that is, read a few paragraphs from some book and have all the pupils in the room write while you read. If you are in an ungraded school you should dictate to the older and more advanced pupils in one class, and another day dictate to the intermediates as another class. When reading, select some pupil who is a little above the average in speed and note carefully when he has finished writing what you have just read, then regardless of those who are not through, read again and continue in this way at least ten minutes, allowing



this pupil whom you have selected, to govern the speed of all others. This will be the means of hurrying up the slow ones and bring all to a uniform rapid rate.

After you are through dictating have each pupil look over his writing carefully and with a small cross **X**, mark all the mistakes he has made in ending words: i. e., if a word should end with a long, well curved line as in this word, and

*line*

he has made it short, or perhaps pointed downward toward the right, like this, he should count it a mistake. After

*line*

they have looked over their work they should count all mis-

takes and write the number with their names at the bottom of the page. In case any pupil is not inclined to give credit for all his mistakes, it would be well to have the papers exchanged, letting one pupil correct the work of the other. These papers should all be collected by the monitor and examined by the teacher at some time within the next three or four days.

After the paper has been written and criticised the second time on the ending of words you should mention some other point for criticism. The use of final *t* in ending words; the use of *r* and *e* following loops below the line; spacing, slant, capitals, punctuation, etc., are points for criticism. Not more than two points should be looked after at one time. Repeat this feature of the work throughout the course as it will give the pupil practice in page writing which he can get in no other way.

## PLATE 9.

- 54 *Z Z Zaner Zaner. Z Quell Quell.*
- 55 <sup>\*</sup>*V Value ease and rapidity VV.*
- 56 *W W Write with genuine arm action.*
- 57 *U U Use simple letters and no shade.*
- 58 <sup>\*</sup>*Y Y Your sleeve should be loose.*
- 59 *J J Join letters with freedom.*

The capital letters in plate 9 are very similar in principle to those of plate 8. The first part of capital Z is the same as the first part of Y. Do not check the movement as you near the base line but make a short turn quickly and form a small loop as in copy. Finish the same as in small z.

Notice that the main downward stroke in capital Q is quite slanting, the loop rather long and parallel with the base line. Considerable hinge action should be used.

This style of capital Z and W may not meet the admiration and approval of all, but they are presented here because, (1) they admit of a free and rapid movement; (2) because they are easily made, and (3) because they are just as legible and used as frequently by business men as is this style

#### CRITICISM.

At this stage of the work it will be found quite interesting and helpful to call the attention of the pupils to a few mistakes in such a way that each pupil will learn to criticize his own writing. The following plan is a good one: Each pupil should take a clean sheet of paper, and all write the same sentence at the same time; then each pupil may write his own name on the next line below. Most names can be written twice on one line. When this has been done

the pupils may exchange papers in such a way that no pupil will receive his own paper again, even though many changes are made. Repeat the same manner of writing sentence and name as before. Continue writing and exchanging for about ten minutes then have each pupil criticize all the writing on the paper which he received last. Criticize only one or two points at a time, as follows: Whenever the pen has been raised from the paper in approaching a, or the a form in d, g or q the pupil may place a mark thus: x; also where a word has been ended with a downward stroke or very short line when it should be a long, well curved line, as in the following:

but which are frequently made like this—

The following illustrates the common fault in raising the pen when writing words containing a or the a form:

This criticism may be repeated every few days. Other points for criticism were mentioned on page 24





copy carefully and practice. practice, practice, until the muscles are trained to act according to the dictates of the mind.

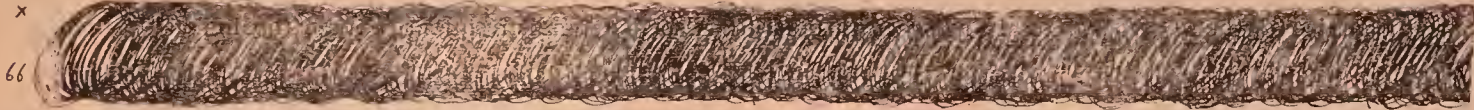
Practice  to correct any error in the "fish hook," part of T, F, G or L.

The traveling oval exercise should be practiced until it can be made well at the rate of 220 to 260 revolutions per minute.

DON'T FORGET that the arm just in front the elbow must rest on the desk and fingers slide freely on the paper. Make haste slowly by making rapid revolutions, and by gradually moving the hand toward the right.

Notice the "fish hook" feature in capitals I, T and F. This is quite commonly used by our best business writers and in most cases permits the joining of capital and small letters. As a rule with beginners the I is made nearly vertical while the stem part of T and F is too long and slanting; also the finishing stroke over T and F is usually too straight.

## PLATE II



67 I I I is a very important letter

68 \* T T Train the arm to obey your will

69 F F Finger movement is very tiresome

70 O O Change your pens quite often

71 O O One thing at a time O O O

Capital A is usually difficult for the majority of pupils. So frequently they make it like this—



The first illustrations indicate a lack of confidence and freedom, and the latter too much hinge action. In the first the movement was slow and irregular and the part marked x is too short.




Practice exercise 66, then giving special attention to the long retraced part. In making capital E the pen

should be placed on the paper before the hand starts in motion. Observe the slant and size of the small loop  $\frac{1}{3}$  the height of the letter.

The usual fault in making capital D is getting the loop at

the base turned in this way  or the oval at the top too small.

L is generally made too small at the top like this:  when it should be like it is in line 75.

Also the stem is frequently made too long and the loop at the base too round.

## PLATE 12

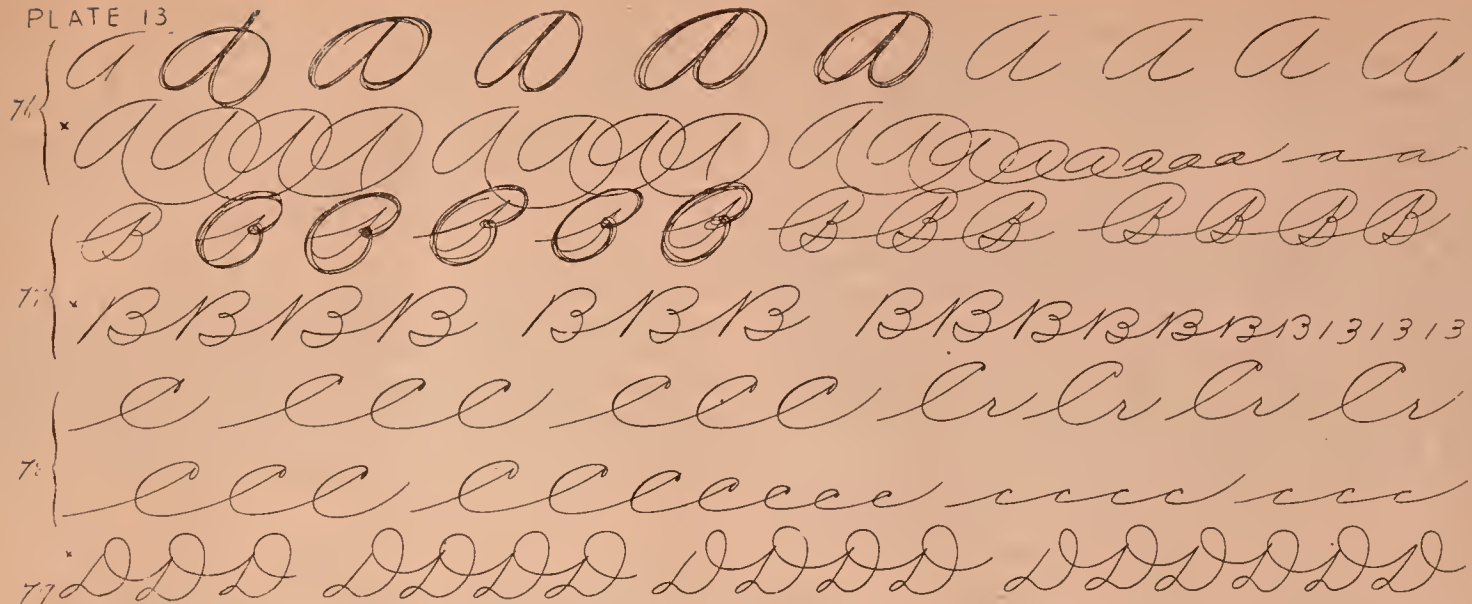
72 A A Always do your very best.

73 E E Employ your mind and muscle

74 \* D D D Dr. Dr Dr Dr Dr Dr Dr.

75 \* L L Legibility in writing depends much upon the lines beginning and ending words. L L

PLATE 13.



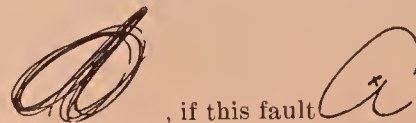
## CAPITALS.

Now for a siege of a practice on capitals and movement exercises: for the final development of perfect freedom, ease and rapidity in business writing. This extended practice is given, not because we consider its importance equal to or greater than that of small letters, not because we consider them more difficult of execution, but because they will give to the student freedom, boldness, confidence and speed in execution which he cannot get by practice on the small letters.

A loose sleeve, proper position and a good pen and ink are absolute necessities of the proper pursuit of these exercises.

In the first line of copy 76 the pupil should start out as in making capital A, and trace round and round six or eight times with a rapid arm movement. See that the point marked

with a check is carried nearly to the top of the exercise. Have the pupil exaggerate as in this



, if this fault prevails. The same instruction given in the limited study of capitals on plates 8, 9, 10, 11 and 12 is also applicable here, so our remarks on these exercises will be brief.

Demand an active movement consistent with the proper formation of letters.

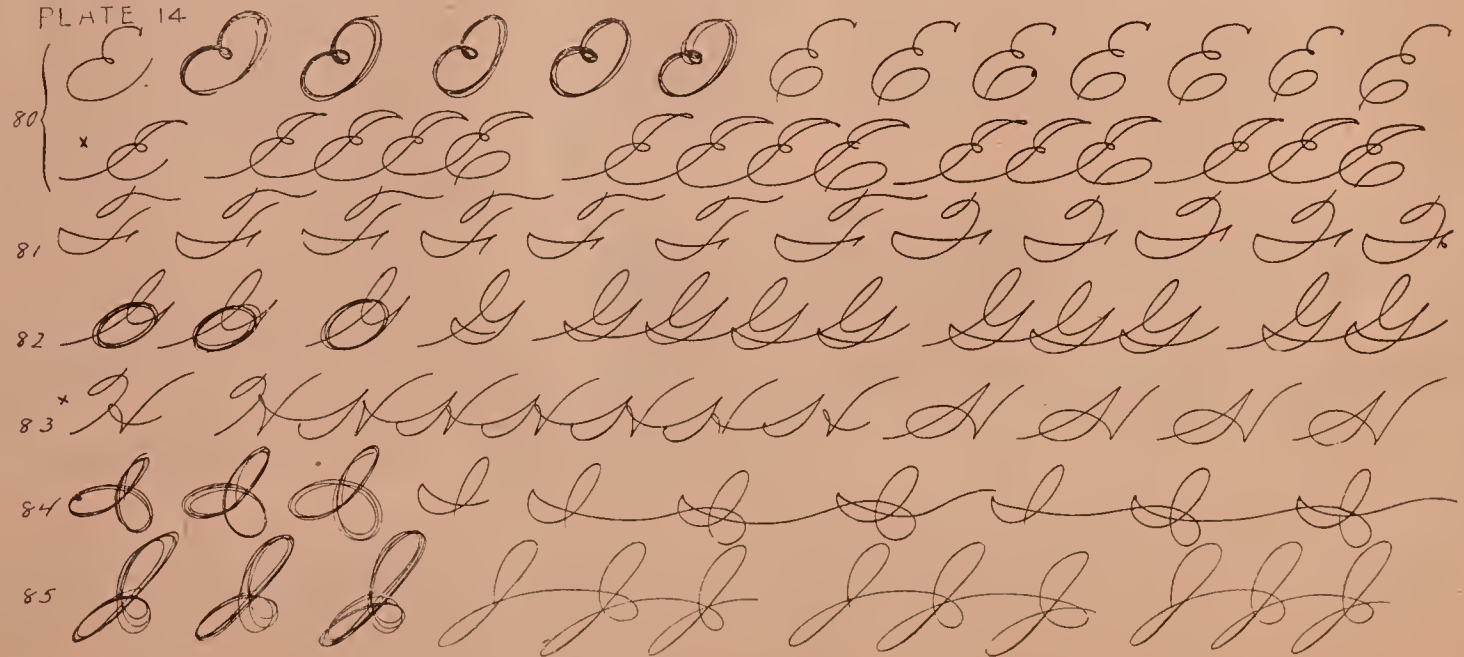
In the capital B exercise the pupil should practice the tracer but may not be required to master both of the capital B's joined. Thus, in the line with the tracer the capital B's are made rounding with a continuous movement except the



angular turn at the top and the "fish hook" joining at the base line. In the exercises of the second line the first downward stroke in the letter is straight and retraced which must necessarily cause a pause at the base line, a feature which is not altogether in harmony with speed, but many pupils find it easier than the first style. Therefore we would advise you to let the pupil have his choice of the capital B exercises after having made one or two pages of the tracer. Require the pupil to pass separately on both lines of copy 78. Pause slightly after making figure 1 in top of capital C and then with a deep strong curve in the downward stroke you will be able to get a round turn at the bottom which gives you a good start for the next letter. In the second line the capitals are reduced in size until they become the small c in which you should require as much skill as in the capital.

In the capital D the main downward stroke should be almost straight. Make it quickly and when reaching the base line jump up to the height of the short letters, then down to the base line and up again to the height of the capital, and form a large oval or loop at the top. It will be found just as easy to join four or five letters as to make them separately. About fifteen exercises of four letters each should be made in one minute.

A common fault with beginners in making capital E is to omit the small loop  $\frac{2}{3}$  the height of the letter. It is caused by holding the muscle of the arm rather rigid, or in other words, too tense. Have them make the letter just rapidly enough to get smooth lines until the fault has been overcome and a nice loop can be formed, after which they may make the dis-



connected letters at the rate of forty-five per minute. Use your pleasure about having the pupils pass on the second line of E. The course is before you, you see what is to be done, and if you think the pupil can devote a few hours to this you will find it a good exercise for developing freedom. About fifteen exercises of four letters each in one minute.

Instruction has been given previous to this for the first style of F in line 81. The second style herewith presented may not meet your fancy but it is used a great deal now by business men and is the most easily and rapidly executed style we have. About twenty-five letters of the first style, or thirty-four letters of the second style in one minute, should be the required speed.

Refer to previous instruction for capitals G and H. Some pupils find the capital I tracer exercise more difficult of exe-

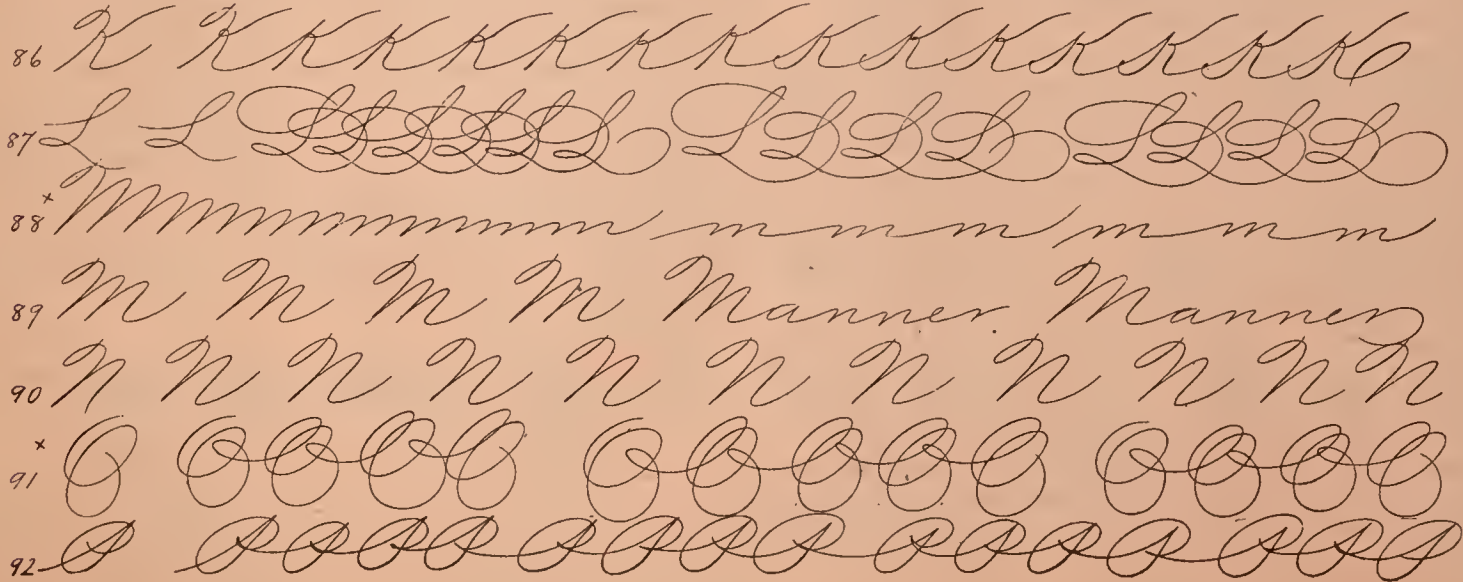
cutation than the single or even connected letters, therefore you may allow practice on the single letters first if you think best. The tendency with some will be to make the letter too large, like this :



A little class instruction on this as well as some previous exercises will be found beneficial. The count for the single letters should be 1, 2, 3.

Capital J tracer exercise is quite similar to I, but the tendency will be to curve the long downward stroke too much and consequently make the lower part too slanting. In joining the capital J's about eighteen exercises of three letters each should be made in one minute. Class drill on these also will be found interesting and helpful.

PLATE 15



In making capital K alone, the first part looks well when made as the first stroke in capitals H, M, or N. In this exercise the pen is raised after making the first part of each letter. Therefore the exercise can be continued indefinitely without being disconnected. In the latter part of this line you will notice a different form in the first part of the letter. It is only suggested, however, and if pupils prefer to make it this way rather than straight they should be allowed to do so. It looks nicer but it is a little more difficult to make.

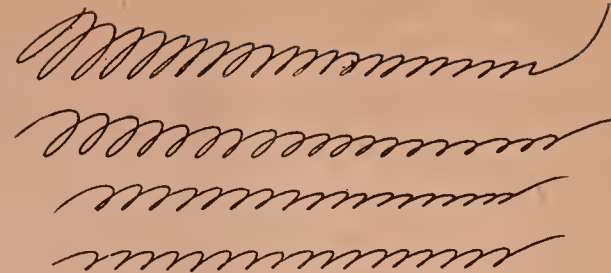
The loop in the upper part of L should be half the length of the letter while the loop at the base line should be horizontal. The tendency remember is to make the loop at the top too small, the main downward stroke too long and the loop at the base too much like o. To overcome these habits it will be necessary to exaggerate making the upper loop too long and the loop at the base too long and horizontal. Four or five L's joined afford an excellent drill. About ten exercises of five letters each should be made in one minute.

In line 88 we again have a famous exercise, which, when practiced properly, is the best possible aid for the correct slant of capitals and a proper union of the strokes in small n and m. In writing the small m exercise, about fifty-four letters should be made in one minute. Join three letters in each exercise.

The foregoing practice will not be sufficient to enable the majority of pupils to get good union in short letters, therefore something more is needed.

Unless small m, n, w and u are so made that they can be distinguished at a glance, the writing will be more or less illegible in various words.

If you find the pupil's writing is weak on small "m," exercise, *i. e.*, if the form of the letter is not well defined, if the up and down strokes are too far apart, and the turns at the top too sharp, you will find that a seige of practice on these exercises —



and the ones that follow will bring the desired result.

All of these exercises should be made at about the same rate of speed, which should be seven to nine strokes per second. Have the pupil practice this one,

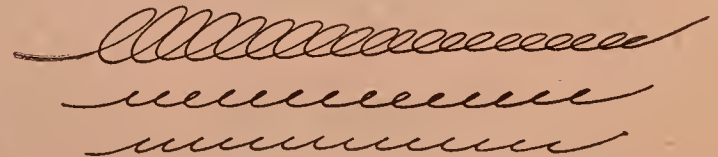


first, making it about fifteen times in one minute. It will be more convenient to make one exercise directly below the other until several exercises are made, then write another column to the right, etc., until the page is filled.

When the pupil has mastered the above exercise fairly well, give him a check mark and have him begin work on the second, then the third.

Don't be afraid to retrace well, for that is what gives close union in n and m, and makes them easily executed at a high rate of speed.

These three exercises



should be treated in the same way until mastered, after which you may test the pupil's skill in spacing and union by having





The only difference between capitals T and F in either style is in the little line crossing the stem. Be careful in making T to raise the pen before you have reached the main downward stroke, unless you wish to join it to the small letters.

The first line in copy 97 is the reverse movement to line 88. It develops capitals U, V, W and Y, and establishes the proper union of the lines in small u and w. Pupils should practice it very rapidly and at all times guard against too much slant. Capital U needs but little explanation as it is the first part of the above exercise. The second part of the letter may be made with a loop if desired. About fifty-six capitals per minute.

Capital V is another good exercise and runs into the correct formation of the small v's when reduced to that size.

The V may be made with a compound upward stroke in finishing, like this



Capital W is very similar to capitals V and U and needs no special explanation. A quick rapid movement is necessary in the capital and small letter exercises. Round turns should be made at the base.

The main downward stroke in the first part of X may be curved more than in the capital H if so desired.

The first part of capital Y is the same as V, U, or W, and the second part may be made the same as U with an angular joining or the loop above the base line. The loop below the base line is the same as in small y. Refer to plate 9 for instruction on capital Z.

PLATE 17

1 V V V V V V V V V V V V V V V

97 W W W W W W W W W W W W W W W

100 X X X X X X X X X X X X X X X

101 Y Y Y Y Y Y Y Y Y Y Y Y Y Y Y

102 Z Z Z Z Z Z Z Z Z Z Z Z Z Z Z

Thus far we have considered figures, small letters, capitals, and capital letter exercises, with all the necessary movements; but it is not yet expected that the pupil is a polished page writer. No doubt many can produce quite satisfactory results in writing short words or even a line, but to give them a miscellaneous mixture of small and capital letters as would likely occur in actual letter writing, would show their lack of polish in page writing. To gain the required skill in this a more careful study and practice on all letters, joinings, spacing, etc., is necessary. Each pupil must be an unmerciful critic of his own writing, and you as teacher should control the amount of practice necessary in each case for the mastery of certain difficult points.

#### INDIVIDUALITY.

While carelessness must not be allowed, now is the time for the pupil to cultivate individuality in his writing. We

PLATE 18

<sup>103</sup> Due Amos C. Bushnell Eleven Dollars  
<sup>104</sup> \* Five months after date we promise  
to pay Geo. W. Ives, Jr. Four Hundred.  
<sup>105</sup> Kindness is the best ruling power.  
<sup>106</sup> \* Liverpool, London, & Globe Insurance Co.  
<sup>107</sup> May happiness ever attend your life.  
<sup>108</sup> Nerve energy is needed in this.

believe it is wrong to hold pupils to one set style through the entire school work and then leave him alone to cultivate a style characteristic of his own nature after he has entered the rush of business life. But here, while under the guidance of a teacher, the pupil should be allowed to vary somewhat from these copies if so inclined. But in case of absolutely bad taste or poor judgment on the part of the pupil, the teacher should require a closer adherence to the style of copy.

During the time your more advanced pupils are working on plates 18 and 19 you should give considerable dictation writing in class drill, and conduct the criticism in such way as to bring out the very best efforts in study and practice.

While movement and speed must not be neglected the pupil should rivet his attention on regularity of height, slant, and spacing, and the best forms of letters to use after certain other letters.

In working on plates 14 to 19 the pupil should be required



to write the printed matter on back of copy slip. You should alternate this by practice on the main copies; thus when the pupil has passed on copy No. 80 he should write so many pages of sentence 80½ which is printed on back of copy slip; and so on through the course, writing the printed matter according to the way in which it is numbered. This will give the pupil a great deal of practice on sentence writing in connection with the capital letter exercises, and being gems of thought by our best authors of writing, we think it well to have the pupils memorize them and be able to give the

author's name. This will not only make the pupil more intelligent on the subject of writing, but will also hold his attention directly on his work. In writing this the pupil has no script copy to follow and it may therefore be necessary sometimes for you to call attention to certain styles and joinings of letters as well as the beginning and ending of words in order that he may not become indifferent.

In case a sentence or paragraph ends in the middle of a line you should have the pupils fill the space with figures or capital letters that no paper may be wasted.

## PLATE 19

- 109 On demand I promise to pay O. L. Fish.
- 110 Pay R. S. Quincy on demand Thirty.
- 111 R. U. Willing to labor for success?
- 112 Value time as you would value money.
- 113 Young man, Young woman! qualify yourselves for a useful business life.
- 114 Janer is America's finest penman.

PLATE 21

\$  
 ¢  
 @  
 %  
 a/c a/c a/c a/c a/c a/c a/c a/c a/c a/c a/c a/c a/c a/c  
 $\frac{1}{2}$   $\frac{2}{3}$   $\frac{3}{4}$   $\frac{4}{5}$   $\frac{5}{6}$   $\frac{6}{7}$   $\frac{7}{8}$   $\frac{8}{9}$  .65  $\frac{3}{4}$  .87  $\frac{5}{9}$  \$23.05.7 lbs.  
 ?

As stated on page 8, the characters in the above plate may be given for practice at any time the pupil's work in arithmetic demands them.

The necessity for a knowledge of the more common business forms is considered to be in such close relation with the

course of writing that it has been deemed advisable to give a blank form of a receipt, note, check, and a sight draft.

All pupils from the sixth grade up should become familiar with these forms and be able to write them whenever requested to do so.

## RECEIPT.



Terre Haute, Ind. ....  
 from .....

189

Dollars,

\$

## NOTE.



\$ 1387.

Birmingham, N. Y., November 20, 1894

Four months ..... after date we promise to pay  
 to the order of Franklin Stephenson & Bro.

Thirteen Hundred and Eighty-Seven Dollars,  
 at First National Bank, Birmingham, N. Y.  
 Value Received.

No. 4212. Due (March 20, '95.

S. F. Lowell &amp; Sons.



CHECK.

\$

Cincinnati, O.

189

FIRST NATIONAL BANK,

OF CINCINNATI, OHIO

Pay to the order of

Dollars

No.

DRAFT.

\$

Rochester, N.Y.

189



Order of

Pay to the

Dollars,

100

Value received, and charge to account of

To

No.

















DOBBS BROS.  
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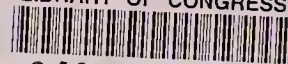
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